

The University of Alberta Department of Music presents:

SYMPHONIC WIND ENSEMBLE



Angela Schroeder, Conductor

**Thursday, November 26, 2009 at 8:00 pm
Convocation Hall, Arts Building**



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Symphony in B Flat (1951)

Paul Hindemith

(1895 – 1963)

I. Moderately fast, with vigor

II. Andantino grazioso; Fast and gay

III. Fugue

Short Pause

Rashomon (2009)

Darlene Chepil Reid

(b. 1958)

I. Rashomon I

II. Rashomon II

III. Rashomon III

World Premiere performance

Short Pause

Ecstatic Waters (2008)

Steven Bryant

(b. 1972)

I. Ceremony of Innocence

II. Augurs

III. The Generous Wrath of Simple Men

IV. The Loving Machinery of Justice

V. Spiritus Mundi

Canadian Premiere performance

Program Notes

Paul Hindemith (1895 - 1963). The foremost German composer of his generation, Hindemith was a central figure to composition and musical theory during the first half of the twentieth century. Hindemith began regular music lessons in 1906. In 1907, he studied with the Swiss violinist Anna Hegner, who recognized his gifts and recommended him to her own teacher, Adolf Rebner. Rebner was one of the most respected musicians in Frankfurt. He arranged for Hindemith to be placed as a student at the Conservatory, where he concentrated exclusively on the violin. From an early age, Hindemith contributed to the family income by playing in dance bands and musical-comedy outfits. His first composition teacher was Arnold Mendelssohn, a great-nephew of Felix Mendelssohn. Rather than following one particular compositional school, Hindemith adapted many varied influences, including the styles of Brahms, Dvořák, Tchaikovsky, Mahler, Schreker, Reger, Schoenberg and Richard Strauss. In 1914, Hindemith joined the Frankfurt Opera Orchestra as a first violinist. He was promoted to deputy leader during the same year and to leader in 1917. In this position he made the acquaintance of some of the best conductors of the day, among them Willem Mengelberg, Wilhelm Furtwängler, Fritz Busch and Hermann Scherchen, men who would later champion his compositions. Hindemith was conscripted for military service at the end of 1917. He was assigned to the regimental band, in which he played the bass drum. This experience greatly influenced his understanding of the uses and abilities of a virtuoso wind section. Hindemith switched from playing the violin to the viola, performing with the Rebner String Quartet and later, the Amar Quartet, with whom he extensively toured Europe. From 1927 he taught composition at the Berliner Hochschule für Musik in Berlin. During this period, Hindemith focused his attention on the practical role of music, encouraging composers to return to composing for a given purpose and according to prescribed premises. He formulated this principle in 1927 and called it *Gebrauchsmusik*. In the 1930s he made a visit to Cairo and several visits to Ankara where he led the task of reorganizing Turkish music education. Towards the end of the 1930s, he made several tours of America as a viola and viola d'amore soloist. In the 1930s the Nazis condemned his music as "degenerate," despite protests from the conductor Wilhelm Furtwängler. This, and concerns for Hindemith's Jewish wife, resulted in Hindemith immigrating to the United States. Once in North America he taught primarily at Yale University where he had such notable pupils as Lukas Foss, Norman Dello Joio, Harold Shapero, Hans Otte, Ruth Schonthal, and George Roy Hill. Hindemith was a strong advocate of composing for winds, believing that music for band could be precise, thematic and beautiful. This has influenced his students, notably Dello Joio, to actively compose for wind ensemble. Hindemith became an American citizen in 1946, but returned to Europe in 1953, living in Zürich and teaching at the University there. Towards the end of his life he began to conduct more, and made numerous recordings, mostly of his own music. He was awarded the Balzan Prize, for outstanding achievement in the Arts, in 1962. Hindemith died in Frankfurt am Main from acute pancreatitis in 1963.

Symphony in B Flat (1951) was written for the U.S. Army Band "Pershing's Own." Hindemith premiered *Symphony in B Flat* with that band on April 5th of 1951 in Washington DC. The title does not designate whether the tonality is major or minor and often freely moves between them, not revealing the true tonality until the final notes of the movements. The piece is representative of his late works, exhibiting strong contrapuntal lines throughout and exposed featuring of each instrument in the ensemble. *Symphony in B Flat* is a three movement work

based on the symphonic form of the nineteenth century. The opening movement begins with a strong statement of the theme by the trumpets accompanied by energetic woodwinds moving in both duple and triple meter. The second theme is reminiscent of a fugue while the third theme is another bold statement in the brass. This movement loosely follows sonata form, however is hybridized in the recapitulation to have all themes stated together. The second movement is also a hybridization of traditional symphony materials, in this case, the slow, Andante and the light Scherzo, each very typical of symphonic form. This movement begins with a lyrical trumpet and alto saxophone duet with varied accompaniment. The second half, entitled "Fast and gay," is in triple subdivision and begins with the melody in the clarinets. The melody is then passed around the woodwind section and brassy. The movement concludes with the layering of the Andante theme and the scherzo theme. The final movement is a broad fugue. As in the opening movement, the trumpets introduce the main fugue subject. As the movement progresses, the subject becomes fragmented and layered, finally being recombined with the opening theme of the symphony in the final section of the work. *Symphony in B Flat* is Hindemith's first symphony for concert band and is one of the most widely known compositions for band. It has become a cornerstone of the band repertoire.

Darlene Chepil Reid lives in Thunder Bay, Ontario. She is a graduate of McMaster University (BSc Chemistry, 1981), Conservatory Canada (AMus Piano Pedagogy, 2001), Lakehead University (HBMus, 2003) and the University of Western Ontario (MMus Composition, 2005). She came to composition later in her life after pursuing careers as a chemist, mother, childbirth educator, women's health care advocate and piano teacher. She has studied with many Canadian composers including Allan Gordon Bell, Aris Carastathis, Peter Paul Koprowski and David Myska. Darlene is currently enrolled in DMus in composition at the University of Alberta under the supervision of Allan Gordon Bell and Henry Klumpenhower. Included in the many awards and scholarships she has received to study composition are a Killam scholarship, SSHRC scholarships (Masters and Doctoral) and an Andrew Stewart Memorial Graduate Prize. In 2007, Darlene was chosen in an international competition to be one of five students to work with Gary Kulesha and John McCabe in the Young Composers Program at the National Arts Centre in Ottawa. Her acoustic and electroacoustic compositions have been performed throughout Canada, the US and Europe and broadcast on CBC Radio. Her most recent work, *(Retro)Miscalculations* (2009) was performed on Ensemble Mujirushi's European tour in mid-November. As President and a founding member of New Music North, she is concert producer of contemporary music in Ontario and an active promoter of living international composers. Darlene is an Associate Composer of the Canadian Music Centre and a member of the CMC Ontario Regional Council. She has taught music theory at the University of Western Ontario and the University of Alberta and is currently teaching composition, theory and music history at Lakehead University.

Rashomon (2009) is Darlene's first work for wind ensemble.

She writes:

The title comes from the 1950 Japanese movie directed by Akira Kurosawa. The film depicts the story of a rape and murder. Four different participants, the raped woman, the murdered samurai (through a psychic), the criminal and a woodcutter, give their account of the rape and murder. All accounts seem feasible but all are very different. The film does not give more credibility to any of the differing perspectives and poses the questions, what is truth and can truth exist? Similarly, each movement of *Rashomon* reflects a different perspective of the same musical event. In this case,

a simple musical event that moves the music in a wave from a low point to a high point and returning to a low point. The underlying form, basic gestural content, pitch material and instrumentation remain the same in each movement. Although each movement is dark and aggressive, each of the three perspectives differs in tempi and character and provides important differences in the perception of the musical event that takes place. Each movement portrays a different style of introduction. *Rashomon I* could be regarded as an intrada announcing the important elements and a clearly stated skeleton of the form and its gestural content. *Rashomon II*, a slow march, depicts the arrival of a strong force. *Rashomon III* uses the same gestural content in a similar way to a concert overture.

Steven Bryant (b. 1972) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a two-time winner of the National Band Association's William D. Revelli Composition Award: in 2007 for his work *Radiant Joy*, and in 2008 for *Suite Dreams*. His first orchestral work, *Loose for Orchestra* hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Harmonia on Albany Records. *Alchemy in Silent Spaces*, a new large-scale work commissioned by James DePreist and The Juilliard School was premiered by the Juilliard Orchestra in May 2006.

Other notable commissions have come from the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the Indiana University Wind Ensemble, the US Air Force Band of Mid-America, the Calgary Stampede Band, and the University of Nevada Las Vegas Wind Orchestra. Other recordings include Eugene Corporon and the University of North Texas Wind Symphony, the Ron Hufstader and the El Paso Wind Symphony, William Berz and the Rutgers University Wind Ensemble, and Thomas Leslie and the University of Nevada, Las Vegas Wind Orchestra. Steven has also created a recomposition of the Iggy Pop and the Stooges song, "Real Cool Time," for the independent Italian record label, Snowdonia, as well as music for portions of the Virtual Space Tour at space.com.

Steven is a founding member of the composer-consortium BCM International: four stylistically-diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records).

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, North Carolina. For more information, please visit his website at <http://www.stevenbryant.com>.

Ecstatic Waters (2008) is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extramusical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or: W.B. Yeats meets Ray Kurzweil in The Matrix. The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats, whose idiosyncratic personal

mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, inspired by futurist thinkers such as Kurzweil.

The first movement, "Ceremony of Innocence" begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant - the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence. In movement two, "Augurs", the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of movement three. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into "The Generous Wrath of Simple Men." This movement is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering sixteenth notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding. Movement four, "The Loving Machinery of Justice" brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, "Spiritus Mundi". Reprising music from the first movement, this short meditative movement reconciles and releases the earlier excesses.

Ecstatic Waters was commissioned by a consortium of American universities and high schools, administered by Bruce Moss at Bowling Green State University. World premiere: October 23rd, 2008, Bowling Green State University Wind Symphony, Bruce Moss, conductor. (Program note by composer).

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder**. The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA. She is a member of the Alberta Band Association, the Canadian Band Association, the College Band Director's National Association, the World Association of Symphonic Bands and Ensembles, and was honoured with memberships to Phi Beta Mu and Pi Kappa Lambda.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE 2009-2010

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Flute

Mary Grace Johnstone
Philippe de Montigny
Jessica McMillan
Aleah Wielinga

Oboe

Graeme Armstrong
Christa Eriksson

Bassoon

Matt Nickel

Clarinet

Edward Davies
Carly Loewen (bass)
Christopher Mann
Ellie Neufeld
Kim Shire
Rachel Soong
Mary Zhou

Saxophone

Jayson Erickson (alto)
Gavin Goodwin (alto)
Stephen Lewis (alto)
Justin Massey (tenor)
Emily Schultz (bari)
Megan Teha (alto)

Trumpet

Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone
Taina Lorenz

Horn

Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombone

David Galloway
Craig Goueffic
Catherine Hansen
Maureen Murray

Euphonium

Amy Beinert
Tim Lenk

Tuba

Kathryn Jenkins
Sidney M'Sahel

String Bass

Ray Basaraba

Percussion

Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor
Dan Sabo

University of Alberta
Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Amy Beinert – Wind Studies Librarian
Taina Lorenz, Daniel Sabo – Graduate Conducting Assistants

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke





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Too expensive		About right		I'd pay more	
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